LA Architect
A Publication of the L. A. Chapter, American Institute of Architects

May 1983
Volume 9, Number 5
$1.50

Architecture In Nepal Page 3

Scaling The Peak Page 4

Rossi's English Edition Page 7

LA/AIA Program

Four Villages

"Four Villages: Architecture of Nepal," a photo exhibit and lecture by architect Katherine Blair, is the topic of the Los Angeles Chapter's Tuesday, May 17, program at the Craft & Folk Art Museum.

The program will start at 6:30 p.m. with a reception and tours of photo exhibit in the museum's third-floor gallery and a companion exhibit on Nepalese handicrafts in the first-floor gallery. The lecture will follow at 8 p.m. in the museum's auditorium.

The cost of the program is $5.50 per person prepaid and $6.50 at the door. This includes admission to the museum, the lecture and the reception (complimentary sandwiches and soft drinks and a no-host bar). Prepaid reservations must be received at the Chapter office by Friday, May 13.

The Craft & Folk Art Museum is located at 5814 Wilshire Blvd. in Los Angeles, across from the Los Angeles County Museum of Art. The auditorium is on the third floor of the museum annex at 712 S. Curson St.

Blair's exhibit, which was 10 years in the making, features 130 photographs of four remote villages in Nepal. Included are drawings, diagrams, architectural plans, cross-sections and village site plans, plus five large photomurals.

Blair, who has a master of architecture degree from Harvard University, spent two years in Nepal, from 1972 to 1974, studying and photographing the villages. She returned to Nepal in 1980 for a follow-up to determine to what extent modernization and 20th century technology had affected the villages.

Blair's talk will focus on four Nepalese villages which differ widely in size, house type and population. She will discuss the relationship of life-style and environment to building form and structure; in Nepal these are intimately connected. She will also discuss building use and building construction.

For a review of the exhibition, see "Architecture of Nepal" on page three of this month's *LA Architect.*

Santa Monica

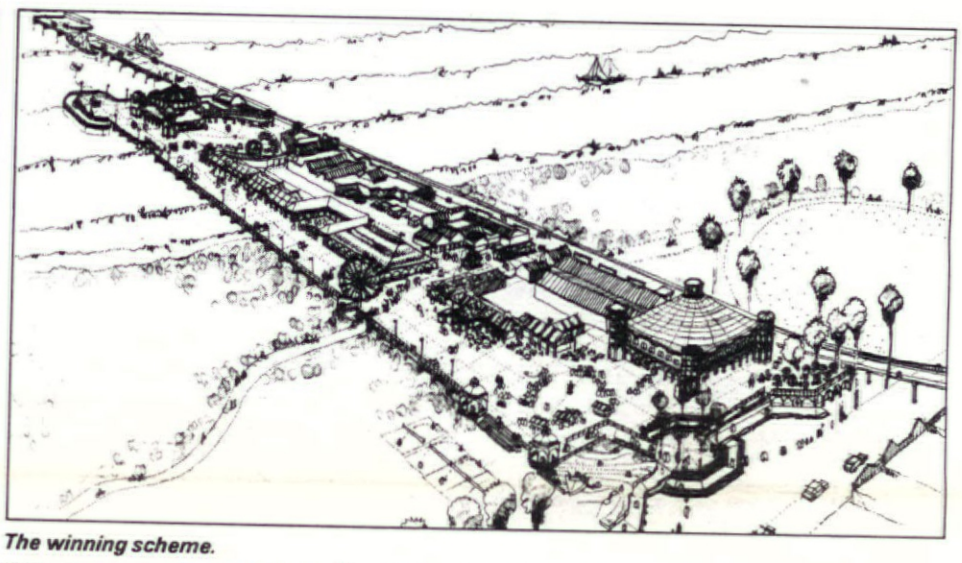
Panel Picks Pier Proposal
By Moore Ruble Yudell, POD

What Santa Monica Pier will look like in the future was sketched by five competing teams of architects and landscape architects in a three-day charrette design competition sponsored by the city of Santa Monica. The winning team, from the Santa Monica firm of Moore, Ruble, Yudell and POD Inc. of Los Angeles, was selected by a seven-member jury consisting of professionals and members of a citizens task force created more than a year ago to oversee restoration of the pier.

Announcement of the winners was made on March 26, following two and a half days in which the five teams competed side by side in the East Room of the Santa Monica Civic Auditorium. Each team received $1250 for participating in the charrette. By winning the contest, Moore, Ruble, Yudell and POD will have the opportunity to negotiate with the city to develop their conceptual drawings into completed architectural documents.

Santa Monica has been a city without pier, since winter storms destroyed about 20% of the structure, as well as obliterating large chunks of the parking lot. The design teams were told to assume that the pier would be rebuilt to its former shape and size, and they were asked to suggest locations and massing for development on the former parking area.

Other elements of the pier's restoration program included a children's park, a ceremonial entry area from the beach promenade, a new promenade along the pier's south side, and appropriate landscaping.



The winning scheme.

The teams were also required to estimate the costs of their proposed solutions. Constructed value of this first phase of the pier restoration program has been budgeted at $320,000.

Competition parameters reflected guidelines formulated by the Santa Monica Citizen's Pier Task Force. The decision to hold a charrette competition was made by the task force because of the peculiar mix of social, physical and cultural considerations that have plagued pier planners.

"A charrette provided the chance for the public to talk to the designers while they were working on project proposals," said Henry Custis, a member of the task force. "We felt public input during the design process would help the teams understand the pier in the context of the diverse community that surrounds it and uses it."

Custis also served as spokesperson for the jury. He stated that the winners were selected "on the basis of their responsiveness to the design parameters presented at the start of the competition."

Competing teams were Los Angeles Community Design Center, Ross/Wou International/Fong Associates, Martinez/Wong & Associates, Parctec/Urban Collaborative, and Coastal Community Design Group.

Lustrum

Perloff's UCLA Anniversary

The Graduate School of Architecture and Urban Planning at UCLA will hold a conference in honor of the 15th anniversary of leadership by its Dean, Harvey S. Perloff. Entitled "Lustrum: A Celebration," this three-day event, from May 19 to 21, will consist of public lectures, symposia, workshops and other activities.

The conference will examine the futures of physical planning and urban design, architecture and planning education, and the professions themselves, as well as investigate the possibilities for meeting our housing needs through a radical solution, 400-square-foot dwelling units.

Registration is $15 for non-students; there is no charge for students. For more information see the "Calendar" on page eight of this month's *LA Architect,* and call the Graduate School of Architecture and Urban Planning at (213) 825-3791.

Dean Perloff has contributed extensively to the fields of urban economics, city and regional planning, international development, urban fiscal policy, national urban policy, and planning for the arts. Between 1946 and 1951, he played a key role in the development of "Operation Bootstrap," Puerto Rico's comprehensive development effort, and he set up an economic planning unit within the Puerto Rico Planning Board. His book, *Puerto Rico's Economic Future*, was one of the first in the field of developmental planning.

Throughout his career, Dean Perloff has been a major figure in education for planning and environmental design. He helped organize the innovative planning school at the University of Chicago and was its head from 1950 to 1955. This school granted the first doctoral degrees in city planning, and was the first educational program to blend study of the physical environment with social, economic and political issues. His book, *Education for Planning: City, State, and Regional*, describes this experiment at the University of Chicago, and continues to be the most widely quoted book on education for planning.

Between 1955 and 1968, Harvey Perloff was Director of Urban and Regional Studies at Resources for the Future, Inc., where he carried out research on urban and regional development and sponsored research in these fields at U.S. universities.

In 1968, he became Dean of UCLA's newly created Graduate School of Architecture and Urban Planning, where his leadership has been an important factor in the school's rise to leadership. In June of 1982, the Association of Collegiate Schools of Planning established a new Distinguished Planning Educator Award, and decided to make its first award to Harvey Perloff.

While these professional accomplishments justify honor in the minds of the university community, Perloff's colleagues in the Graduate School of Architecture and Urban Planning are especially appreciative of the gentle and supportive environment which he has created in the School. His energy and diplomacy have brought together scholars of diverse interests and dissimilar values, to flourish under one roof and to build a unique school. His integrity, good humor, and enthusiasm for the accomplishments of those around him are the elements of his character which they treasure the most. *LA Architect* wishes him an ever longer and more distinguished career.

Symposium

High Rise, High Tech, High Art

After years in the doldrums of grid-like structural expressionism, the skyscraper is once again an exciting and romantic building. In his introduction to "The New Skyscraper: High Tech Vesus High Art," a symposium held in March at the Graduate School of Architecture and Urban Planning, UCLA, Tim Vreeland stated that the potential of tall buildings for expression has been rediscovered by a new generation of architects.

The list of symposium participants represented almost the complete spectrum of design philosophies and office types: Anthony Lumsden, David Martin, Robert Stern, Michael Graves, and, adding a conceptual dimension to high-rise design, Frank Gehry. Charles Jencks was the moderator as well as co-organizer with Vreeland.

After introductory remarks by Jencks, in which he gave his perception of the major divisions of the building type (*skyscraper, skypricker, skycity* and, in honor of Graves' Portland building, *skylump*), the participants gave short presentations of their points of view. The differences between presenters quickly became clear, and, aided by the discomfort of a packed audience of 600, the tension on stage became palpable as the afternoon wore on.

Representing the large-office "doers" on the panel, Tony Lumsden and David Martin both showed a vast array of buildings with distinctive visual images. In the short time period allowed, Lumsden spoke of his formal investigations with "uniform surface" buildings and the cross-fertilization of design ideas among architects. David Martin spoke of the impact of new technologies on building design and emphasized his belief that the art of the skyscraper comes from the skillful integration of its building systems. By breezing through a number of buildings without focusing on any one in particular, both Martin and Lumsden left themselves open for an acid comment from Graves that the building *he* showed actually had a *site*.

Late Afternoon, *The Chrysler Building, New York. Reproduced from watercolor study by Marcus A. Van Der Hope.*

Frank Gehry, who stepped in on short notice for Arata Isozaki, who was unable to attend, provided a diverting interlude with his presentation of conceptual designs for tall buildings. One was a design for a suspension-bridge-building between the Chrysler Tower and the World Trade Center. The bridge was anchored to a fish-shape pylon located near the Statue of Liberty. The fish motif surfaced again (apparently a mackerel) as a design for a high-rise building located in an unnamed city.

Winter Sunshine, *The Empire State Building, New York. Reproduced from watercolor study by Marcus A. Van Der Hope.*

Robert Stern, perhaps because he has been spared so far from the exigencies of building the darn things, offered the most cogent description of the issues involved in skyscraper design: The central points of discussion should not be elevators or steel frames but *symbolism, urbanism,* and *social issues.* He described how early examples were likened to mountains, and how the best skyscrapers of the past managed to be great "corporate architecture" by continuing the traditional role of high places or towers as points of symbolic meaning. Stating that the skyscraper must deal with symbolism at a colossal scale, Stern showed the elaborate decoration and "useless" floor area that were employed to convey meaning at the tops of the Chrysler Building and Raymond Hood's winning entry in the Chicago Tribune competition.

Michael Graves, seemingly radicalized by his encounter with the purveyors of graph-paper modernism in Portland, was the most outspoken participant, both in his individual presentation and in the panel discussion that followed. Like Stern he spoke of the ideas and tradition behind tall buildings, beginning with the meanings transmitted only by horizontal (plan) information, as in the French *marche,* through the "serial events" on the facades of classical high buildings, to the concept of the column as icon. He then showed his high-rise design for the Humana Headquarters in Louisville. As he was being dragged from the stage by Jencks, his time long up, Graves finished with an amusing verbal slash at the limited architectural expression of the buildings that surround his in Portland.

For most architects, design philosophies crowd out those two proscribed topics of conversation, politics and religion, as the major expression of one's beliefs concerning the proper organization of the cosmos and one's place in it. It was therefore not surprising that such a disparate group of practitioners failed to develop a dialogue during the panel discussion that followed. But by their presence the participants affirmed, in spite of recent laments that the architect's role in large-building design has been reduced to simply "dressing-up" a developer's zoning package, that there is again enough expressive potential in the high-rise building to care and disagree about.

David Weaver
Mr. Weaver is a member of the LA Architect *Editorial Board.*

Briefly Noted

ARE Notice

The California Board of Architectural Examiners will allow *any* eligible candidate (new or presently in the exam system) to take all or part of the Architect Registration Examination. Candidates do *not* have to apply for every division they have not yet passed; rather, they may apply for the divisions they feel ready to be tested on, and for which they are eligible.

ALS Awards

Architectural License Seminars (ALS) has recently established scholarships at the four Los Angeles-area architectural schools. A full-time student at Cal Poly Pomona, SCI-ARC, UCLA and USC will be selected by each school to receive the $500 award.

Aspen Meeting

For the 33rd year the International Design Conference in Aspen will convene for one week in June to discuss issues in design. This year's conference, from June 12-17, will examine topics related to our changing expectations and their impact on the future.

Registration is $330; one companion may attend for $165; student registration is $125. Deadline for preregistration is May 20. For information contact the Conference at P.O. Box 664, Aspen, CO 81612, telephone (303) 925-2257.

Design Build Conference

The CCAIA will join with the AIA Design/Build Task Group to present the Architect/Real Estate Development Conference on May 13 to 14 at the Monterey Conference Center. The program will include five overviews given on design/build projects and documents, and five illustrated case studies presented by prominent architect developers.

Registration is $195 for AIA members, $125 for Associates, $265 for non-members, $50 for companions, and $40 for students. For information cal CCAIA at (916) 448-9082.

Major Merger

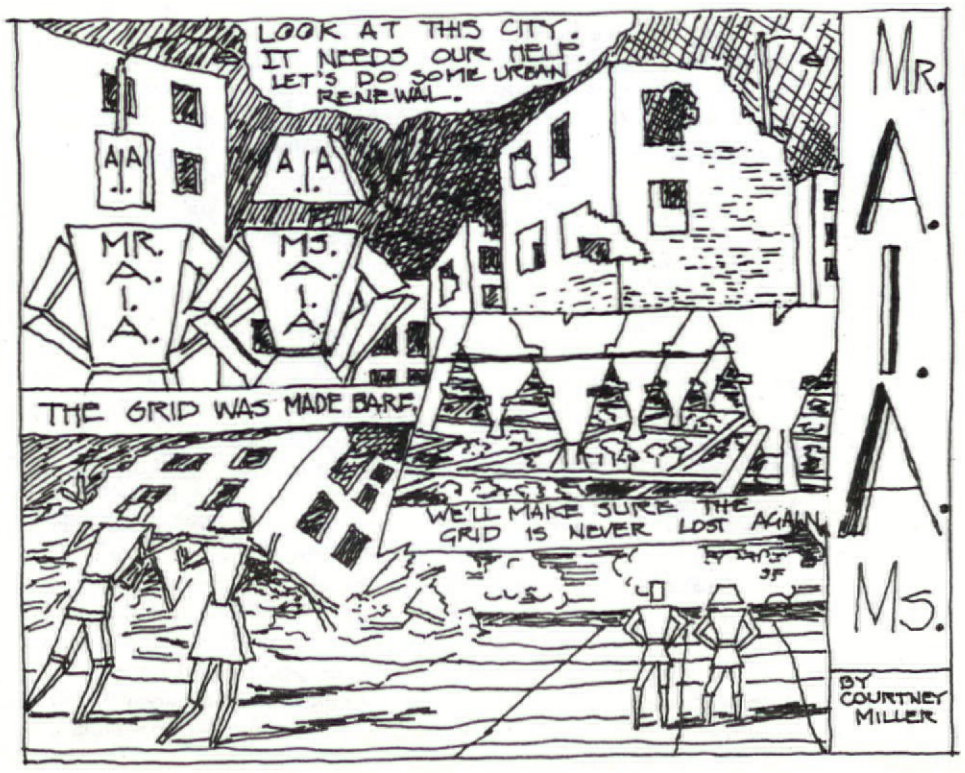
Charles Kober Associates of Los Angeles has announced a merger with its affiliate Gale, Hornberger and Worstell, architects and planners of San Francisco, effective immediately. The union will combine Kober's eight offices with the San Francisco operations of Gale, Hornberger and Worstell, under the new name of Gale, Kober Associates.

PA Citations

Four faculty members of UCLA's Graduate School of Architecture and Urban Planning received citations in the 1983 design-awards competition sponsored by *Progressive Architecture.* The cited projects were described in the January issue of the magazine.

Professor Robert Mangurian was cited with his partner Craig Hodgetts for their proposal to recycle several historic L.A. public buildings. Professors Baruch Givoni, Robin Liggett and Murray Milne were among 25 instructors from across the country who contributed to another cited proposal for teaching passive design in architecture.

Ideal City



National Convention

Architecture is a living tradition that extends over the generations as few human creations do. This is the theme the 1983 AIA National Convention will celebrate from May 22 to 25, in one of the most timeless and architecturally distinguished cities in America, New Orleans. The following is an abbreviated schedule of convention events.

- **May 22:** Opening of Exhibit of New Products and Technology; presentation of Honor Awards and investiture of Fellows.
- **May 23:** Opening session of convention; first theme presentation; WAL "Overview of New Orleans."
- **May 24:** "Steamboat Soiree" hosted by New Orleans Chapter.
- **May 25:** President's Reception; AIA Gold Medal Dinner.

Summer Tours

A tour of hilltowns in central Italy will be conducted by the Northwest Institute for Architecture and Urban Studies in Italy, from August 6 to August 15. The tour will visit larger, historically important towns such as Siena, Orvieto, Perugia and Viterbo, as well as smaller centers like Todi, Montepulciano and San Gimignano. For information contact Richard Berg at 531 Bellevue Ave. East, Suite 204, Seattle, WA 98102, telephone (206) 624-3111.

Three programs will be offered this summer as part of UCLA Extension's Cambridge curriculum. The programs will consist of a three or six-week study tour beginning July 3 and 24, respectively. "English Country Houses" will examine the evolution of outstanding houses; "Arts, Crafts, and Architecture of the Victorian Age" will survey the history of English design; "Landscapes and Gardens: 1600-1900" will offer tours in and around Cambridge. For more information call (213) 825-2085.

Exhibition

Architecture in Nepal

Only by patient study to acquire knowledge of nature in the interior sense are guiding principles ever to be established by the architect. This is why folk buildings growing in response to actual needs, fitted into environment by people who knew no better than to fit them to it with native feeling ... are today for us better worth study, than all the highly self-conscious academic attempts at the beautiful throughout all Europe. Frank Lloyd Wright, in a 1910 lecture to German architecture students.

For many of us, our sensitivities to vernacular architecture were awakened in 1964, when Bernard Rudofsky published *Architecture Without Architects.* Since then many architects have travelled abroad and studied indigenous architecture to gain insights into the evolution of form.

Katherine Blair is an architect who felt the need to go back to basics. She realized after her Harvard architectural education that, in her words, "what they taught didn't mesh with me." Her search for simplicity — to discover "how things get to be the way they are" — led her to pursue an in-depth study of "Four Villages: Architecture in Nepal." This is the title of the exhibition she has guest-curated for the Craft and Folk Art Museum.

The exhibition takes a close look at four different villages in Nepal, each with a unique ecology: Marpha, Kodgaon, Satungal and Budbudi. The ecology of each village is briefly described and then examined more carefully within the categories of "The Village Past and Present," "Local Transport," "Religion," "The House," and "Form and Structure." The site plan of each village is shown along with one house drawn in plan, section, and section-perspective. Apart from these drawings, the rest of the exhibit consists of elegant black and white photos depicting many aspects of Nepalese daily life, as well as architectural details. The photos have a Rembrandt-like quality of light, and they exude the strong affinity that Ms. Blair feels for the village and the villagers.

The exhibit emphasizes the fragile relationship these people have with an existence that survives on subsistence farming. This relationship sites the 163 houses in Marpha to be just above the fertile valley floor, yet in the foothills of the powerful mountains into which it nestles. To maximize the use of all farmland in Satungal there are four-story row houses with party walls, in a land where western mountain climbers go as their mecca for limitless views.

"... the two-story houses of Kodgaon always use the first floor for human habitation and the second for storage...."

I found that the topic of "Form and Structure" dealt more with isolated details rather than the evolution of form. The fact that the two-story houses of Kodgaon always use the first floor for human habitation and the second for storage left me wondering why. Had this exhibit been exclusively for architects (which it is not) it might have included small diagrammatic studies of how different houses in the same village take on a unique form while evolving from the same generic ordering principles. The wonderful qualities of light captured in the photos might have been quantified for an architect's notebook.

One important aspect of the exhibit is that it does not avoid the subject of new influences and how they change traditional architecture, as evidenced in the corrugated metal roof of the new *Trekking Hotel.* Too often studies of vernacular architecture focus only on the traditional, and they fail to see that Third World builders are using new techniques in metal, concrete and glass, or to recognize the changing lifestyles of these people.

The profound influences of north African architecture on Le Corbusier, indigenous Italian villages on Kahn, and the Dogon Tribe of west Africa on Van Eyck canot be measured, nor will we know what effect the years spent in Nepal will have on the future work of Katherine Blair. We do know that, for those of us who feel architecture is a formal response to human needs, and not a flirtation with questions of style, this exhibit will be an important resource.

The exhibition, "Four Villages: Architecture in Nepal," is on view at the Craft and Folk Art Museum through May 22. The museum is located at 5814 Wilshire Blvd., Los Angeles; open hours are 11 a.m. to 5 p.m., Tuesday to Sunday. For information call (213) 937-5544.

Steven Ehrlich, AIA

Mr. Ehrlich worked as an architect for six years in north and west Africa. He heads his own firm in Venice which in 1982 won an LA/AIA design award for a mud theater in Nigeria. He is also a visiting lecturer at USC.

Additions and Deletions

Appropriate Response

The new engineering offices of Englekirk & Hart, designed by John Aleksich Associates, is a worthwhile stop to make while cruising along the Santa Monica Freeway. The building spreads its grey wings above the viaduct at Arlington Avenue, at angles borrowed from the freeway ramps nearby and the powerlines sweeping overhead. Roll down your car windows in this hostile environment only to buy a bagful of navel oranges from the vendor in the median strip. Against the two-story grey wall, his silhouette and sleek, pink pinstripes suggest the saturated, flat surrealism of David Hockney's work.

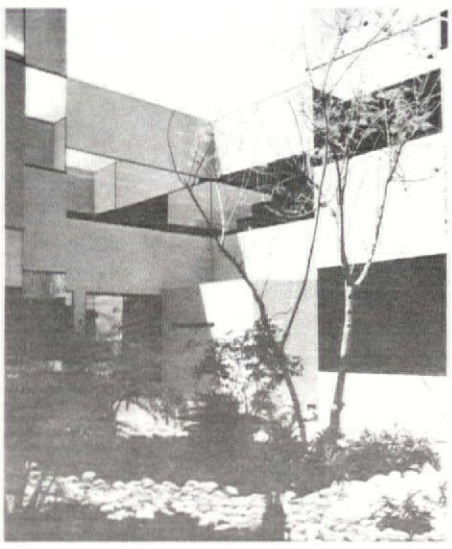
Security, especially for automobiles, was a major consideration in planning an atrium building with blank walls on the public sides. The building separates the street from fenced parking which is approached via a covered entrance. Follow the pinstripes, park your car, and walk to the pink square which marks the entry.

The building is a simple box, manipulated with sloping and inflected walls and roofs to save it from brutality. Elegant lines of color correct the scale of the simple exterior and violate the implied grid where windows and doors do occur. It is this violated, expressionistic, pink and grey box, characterized by tension and motion, which meets the hostile world.

The central courtyard has a much different character. While on the building's perimeter the solid skin is allowed to pull away and to violate the structural grid, the central courtyard respects the structural grid with an orthogonal orientation. The large glass corners of the courtyard's sawtooth plan maximize views and light, and they complement the serenity of the lushly landscaped oasis.

"The building spreads its grey wings above the viaduct at Arlington Avenue..."

The interior spaces in the engineering offices are a reflection of the courtyard. Shades of green and blue cover the walls and floors; blue glass gives a moody tint to both inside and outside; white oak, carefully crafted as doors, cabinets, furniture and handrails, supports the notion of naturalness. The result of these choices is an understated serenity, a contrast to the exterior's tension.



"The large glass corners of the courtyard's sawtooth plan maximize views and light."

The building does have its weak points. Most notable is the shared entrance lobby, a dismal, one-story space, too far from the courtyard and compromised by programmatic requirements. Still, one leaves this building with a very positive feeling because the architect started with a strong planning concept, namely, using the inward-looking building to separate secure "private" from insecure "public," and he supported the concept with a simple, strong image inside and outside. As one moves from public to private domains, the imagery also changes from kinetic and static. This effect is achieved with a minimum of effort, using evocative colors and forms. It seems very appropriate for a low-cost, speculative office building.

M. Stan Sharp, AIA

Mr. Sharp is Assistant Director for Design at Inter-Arch.

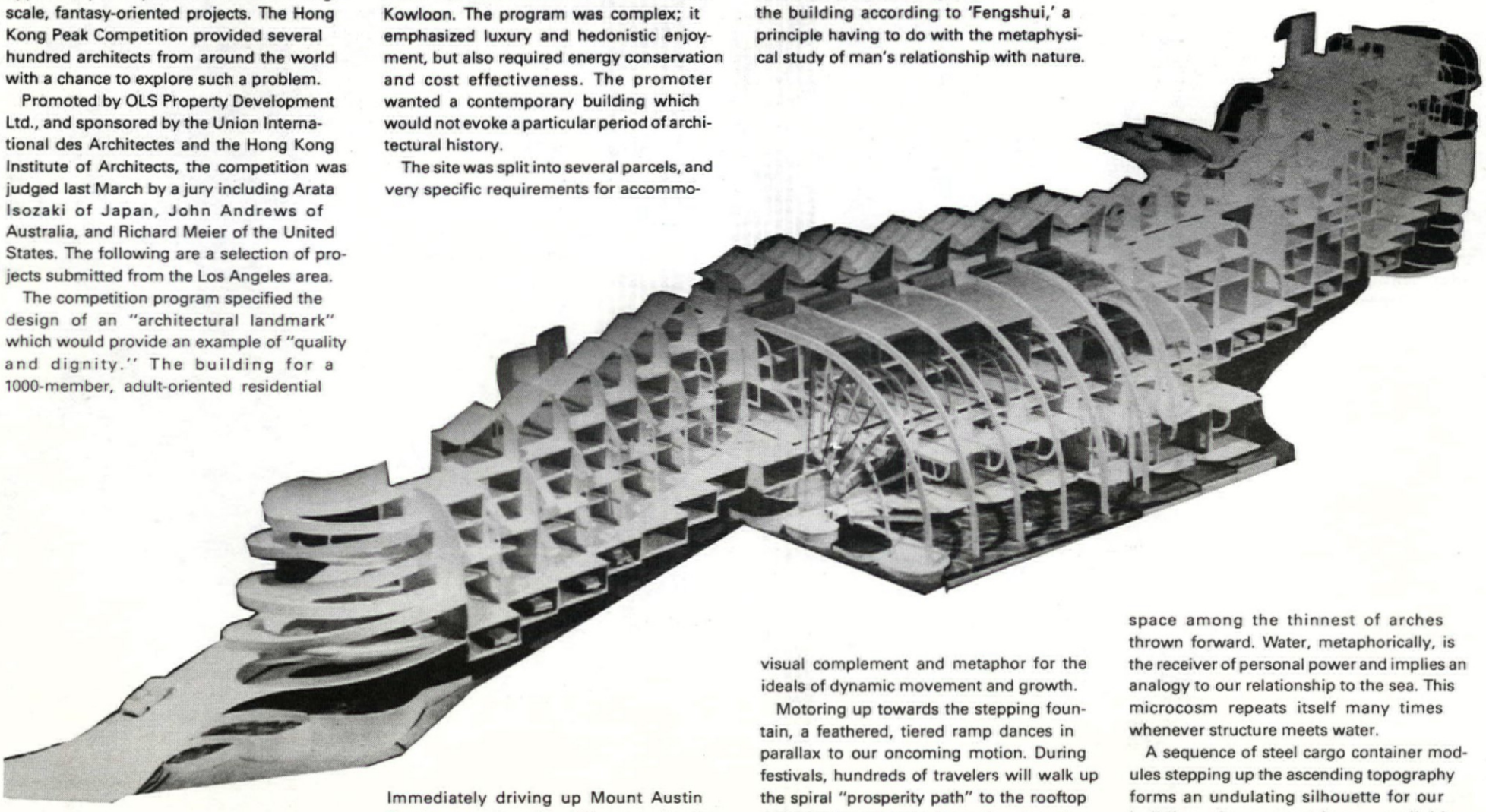
Scaling the Peak

Except for designers of resort hotels and theme parks, architects seldom have the opportunity to express themselves in large-scale, fantasy-oriented projects. The Hong Kong Peak Competition provided several hundred architects from around the world with a chance to explore such a problem.

Promoted by OLS Property Development Ltd., and sponsored by the Union International des Architectes and the Hong Kong Institute of Architects, the competition was judged last March by a jury including Arata Isozaki of Japan, John Andrews of Australia, and Richard Meier of the United States. The following are a selection of projects submitted from the Los Angeles area.

The competition program specified the design of an "architectural landmark" which would provide an example of "quality and dignity." The building for a 1000-member, adult-oriented residential club is to be sited on Victoria Peak, overlooking Hong Kong harbor; it will be visible from the twin cities of Victoria and Kowloon. The program was complex; it emphasized luxury and hedonistic enjoyment, but also required energy conservation and cost effectiveness. The promoter wanted a contemporary building which would not evoke a particular period of architectural history.

The site was split into several parcels, and very specific requirements for accommodation, siting, height and zoning were set out in the program. There was also a strong reference to determining the orientation of the building according to 'Fengshui,' a principle having to do with the metaphysical study of man's relationship with nature.



Design Team:
Glen Small, Architect
Joseph M. Madda, AIA

Assistants:
Charles Browne, Eric Chavkin, Pat Konrad, Ralph Mursinna, Jay Nordsten, Suheil Shatara
Mechanical Engineer:
Jerry Sullivan
Electrical Engineer:
Saul Goldin

Immediately driving up Mount Austin Road, one notices the difference of order present in his project. The rhythmic silhouette, like a sea dragon unfurled, is a visual axiom of peace and power through prosperity. The dragon asleep is the guarantor of peace by means of strength, and paradoxically, the dragon awake has the potential of apocalypse.

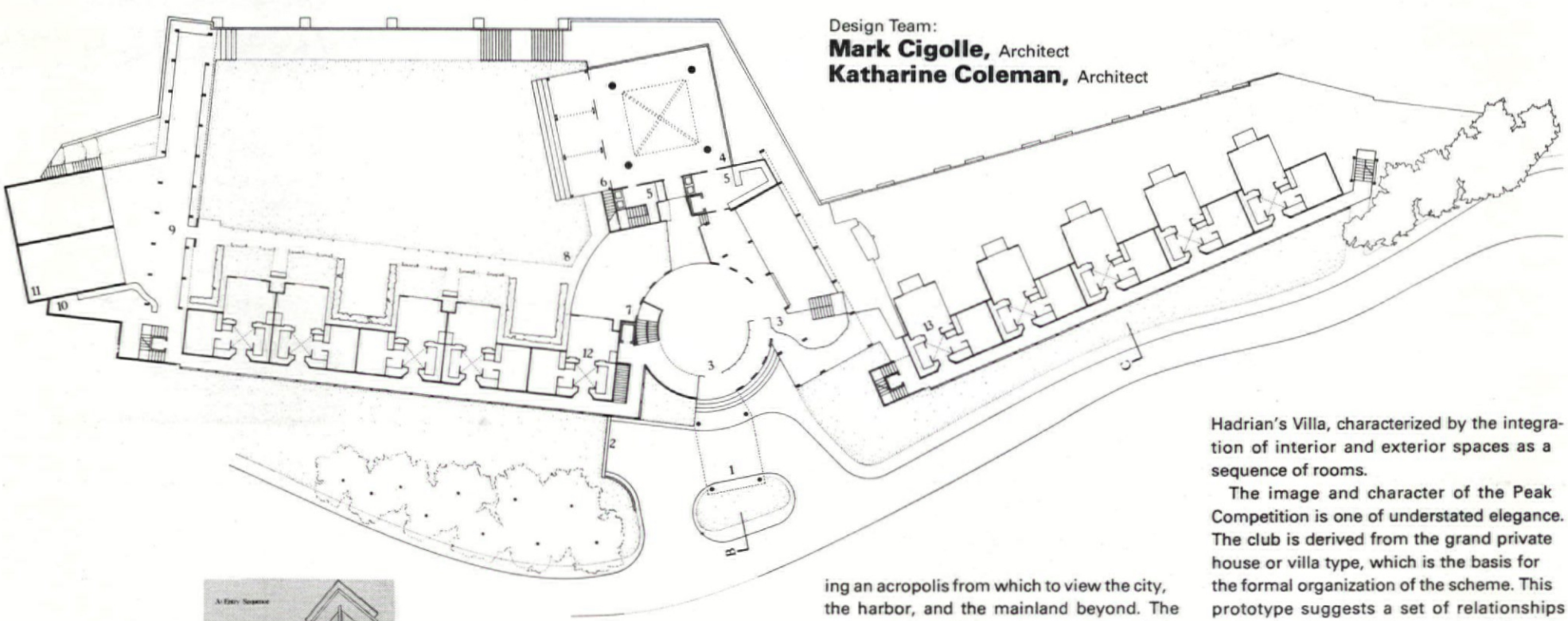
The sea dragon lies close to the ground in a line that propels us to the peak, as if the Feng-Shui wind carved this intentionally. The overt organic structure serves as both visual complement and metaphor for the ideals of dynamic movement and growth.

Motoring up towards the stepping fountain, a feathered, tiered ramp dances in parallax to our oncoming motion. During festivals, hundreds of travelers will walk up the spiral "prosperity path" to the rooftop and wander upwards, beneath solar collectors canopies, following the stepped contour in celebration to the peak.

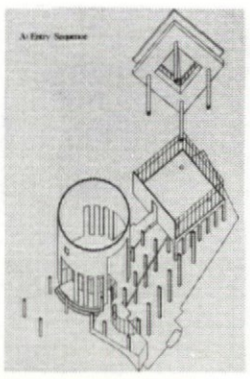
Everything centers within the cylindrical solarium. Cascading pools for swimming, jacuzzis, fish production, air conditioning heat sink and water collection counterpoint hi-tech kinetic transparent rolldown louvers. From the cantilevered bar above the restaurant, we gaze through a series of textured transparencies out to the Hong Kong skyline. We are suspended in time and space among the thinnest of arches thrown forward. Water, metaphorically, is the receiver of personal power and implies an analogy to our relationship to the sea. This microcosm repeats itself many times whenever structure meets water.

A sequence of steel cargo container modules stepping up the ascending topography forms an undulating silhouette for our building. Cargo containers, available around the world, are easy to erect and to change. The hard-line box is softened and adorned with sinuous ramps, trellises, and free flowing canopies.

Implied within the structure of the form, is the notion of a new housing industry modified from the reuse of standard storage box technology. Hong Kong is the center of the worldwide cargo container industry. Our project is like a seed, implanted within its fertile soil.

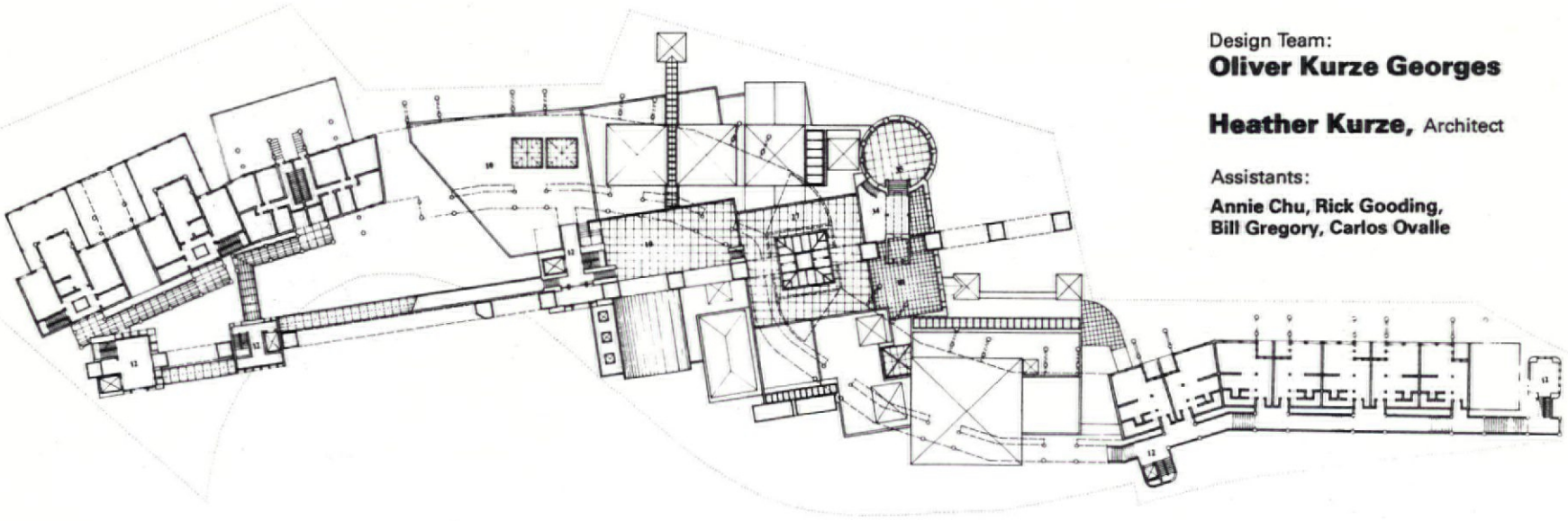


Design Team:
Mark Cigolle, Architect
Katharine Coleman, Architect



The spectacular quality of the site for the Peak competition offers a unique opportunity for the creation of a landmark. In the proposed design we have developed an ensemble of buildings which together form a strong architectural counterpoint to the natural landscape. The composite building and terraced gardens rest on a plinth which emerges from the hillside, providing an acropolis from which to view the city, the harbor, and the mainland beyond. The siting also establishes the monumentality of the complex from the city below, providing a strong image while maintaining a scale appropriate to a mountain retreat. The compound, a group of buildings and outbuildings integrated with a series of exterior spaces, is used to embrace the entire site and fully develop its panoramic views. Prototypes for this kind of composite building group are found in Schinkel's project for the Palace of the King of Athens and Hadrian's Villa, characterized by the integration of interior and exterior spaces as a sequence of rooms.

The image and character of the Peak Competition is one of understated elegance. The club is derived from the grand private house or villa type, which is the basis for the formal organization of the scheme. This prototype suggests a set of relationships which identify and delineate the public and private aspects of the program. A reception hall serves as the principle place of arrival and a central focus for the public functions of the club. Principle garden, building, and room elements are identified and woven together to form a fabric of public and private spaces in which contrasting scales, levels, and views are developed to reinforce organizational, hierarchical, and metaphorical intentions.



Design Team:
Oliver Kurze Georges

Heather Kurze, Architect

Assistants:
Annie Chu, Rick Gooding, Bill Gregory, Carlos Ovalle

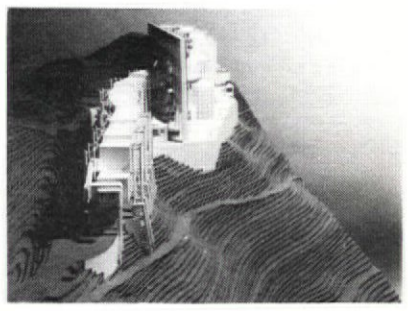
The building is conceived as a product of the complexity and intensity of Hong Kong, the collision of an ancient and elaborately articulated tradition and a fervently modern and cosmopolitan society.

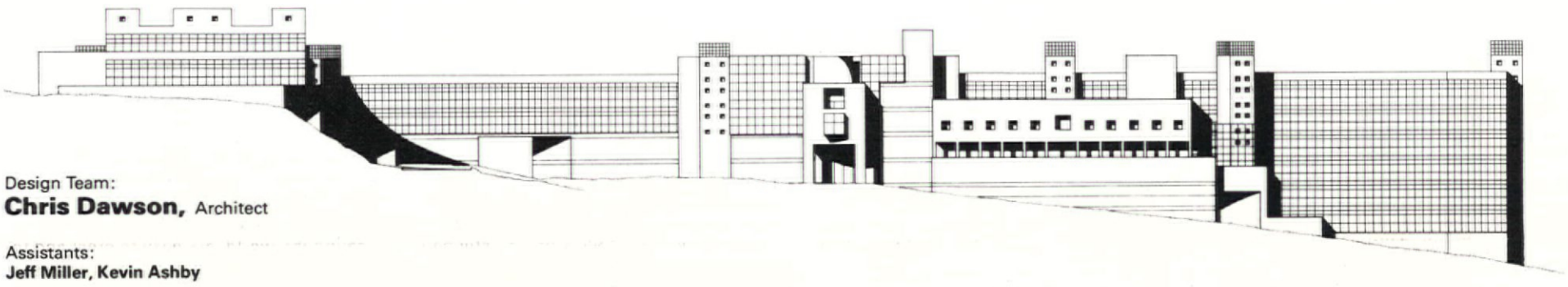
The building sits on a stepped marble basewhich appears to emerge from the mountain. The public activities and the formal circulation use this slab as a foundation and as a beginning of an ordering system. The public functions are accommodated in an architecture that is evocative of a formal, structured and complex set of interrelationships.

The residential program and its more informal circulation are free from the geometries generated by this foundation and are developed in an independent, adaptable, yet systematic manner. The intention is to explore the distinctions between apparent and concealed logic.

The wall is intended to serve as a resolution and an abstraction of the conflicts and exchanges between the two aspects of the building. The wall is an overscaled concrete grid, supporting butt-jointed, partially reflective glass. The wall will appear and disappear during the day, alternately solid and massive or light and dematerialized.

The ambiguities of scale, like the variations in the reflectivity of the wall, are intended to maintain a tension in the viewer's perceptions. As the wall is transformed, appearing and disappearing with changes in light and season, the perceived scale of the building changes and so its relationship to the viewer, the site and Hong Kong.





Design Team:
Chris Dawson, Architect

Assistants:
Jeff Miller, Kevin Ashby

Two factors were extremely important in resolving the proposal — the view from the site, and the view from Hong Kong to the site. The first factor suggested a scheme that provided unimpeded views down to the harbor and Hong Kong from a maximum number of positions. The second factor suggested that the development should be seen a single unbroken element from the town below.

The proposed design is made in such a way as to be understood as one building. The linear organization reinforces this concept. From the harbor the building is seen both as a horizon on the ridge and simultaneously as a base to 'The Peak'.

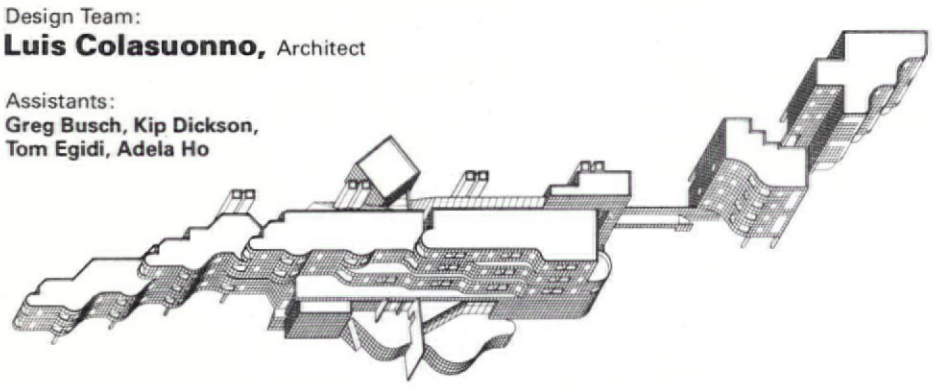
The existing terraces are cleared from the site, allowing maximum view conditions downward to Hong Kong for the proposed building.

The building stretches linearly across the site, providing views for every residential unit and for the restaurant facilities. No balconies or terraces impede such views. When terraces are provided they are seen to be either integral to the internal activity (e.g. restaurant) or are depressed to a level where they do not interfere with natural sightline (hence the exterior restaurant terrace is 3 meters below the main restaurant level).

The residential units are organized linearly. They are built as 'party-wall' units, each with maximum view potential. Club facilities are provided between the residential edge and the road. The restaurant/bar mediates between the slab on the view side, and the club on the road side by pushing under and through the linear edge building. A tension between artificial and natural is thus established. The natural or view side contrasts with the linearity of the main block, and oppositely, the hard forms of the building react with the natural configuration of the road. The main linear block of the building is a regular solid form, which is carved into shape as it crosses the accidents of site and building lines.

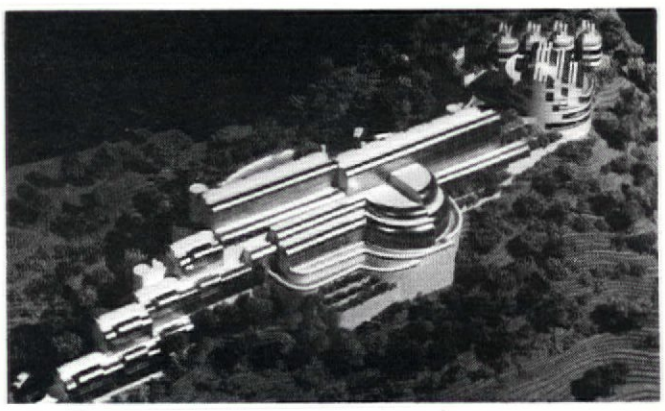
Design Team:
Luis Colasuonno, Architect

Assistants:
Greg Busch, Kip Dickson, Tom Egidi, Adela Ho



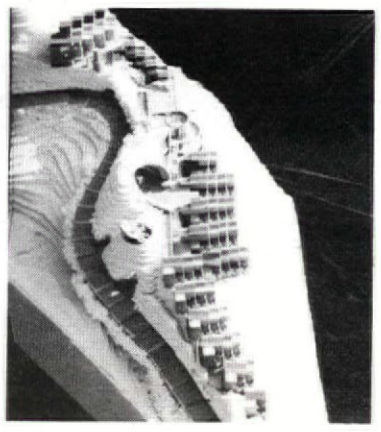
Design Team:
Ross/Wou International

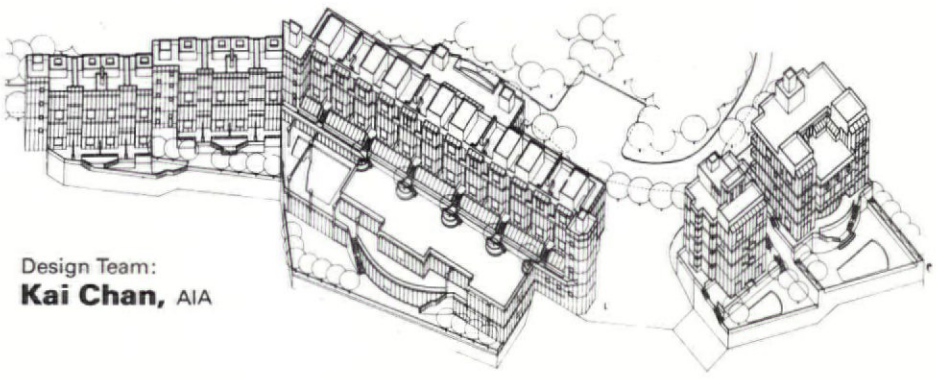
Assistants:
Deeing Chu, Daniel Koo, Jing Mo, Steven Shair



Design Team:
Milica Dedijer, Architect
Benedict Dousset
Bernard Judge, AIA

Model:
An Ly with Saeed Kamkar
Landscape Consultant:
Elsa Leviseur, RIBA
Energy Consultants:
Pierre Flament, David Noble, AIA





Design Team:
Kai Chan, AIA

Did You Know?

• LA/AIA Architect and Associate Members-in-good-standing who plan to attend the National Convention in New Orleans this month have until May 9 to call the Chapter office, if they wish to act as official Chapter Delegates to the Convention. Delegates must be prepared to vote after attending all three Convention Business Sessions, the two CCAIA Caucus Breakfasts at the Convention, and the Chapter's pre-Convention caucus on May 12 at PDC.

• Reminder: the 1983 NCARB Exam Handbook is available at the Chapter office for $35 including tax. Also available are individual packets of the AIA Documents required for the exam, as well as our three-volume AIA Handbook for Professional Practice ($42 members, $60 non-members, plus tax).

• Our new Chapter Board Room/Seminar Space is rapidly taking shape. It is freshly painted, with new stack-chairs, lamps and blinds; all that remains is to wait for delivery of our tables. Stop in and take a look.

• Speaking of tables, we have a handsome, Herman Miller, 54"-round, dark-oak conference table at a sacrifice-sale price of $280. Also for sale is a 48" x 24" Herman Miller free-standing, dark-oak work surface for only $160. Call the Chapter office for these two great bargains.

Janice Axon
Chapter Executive

Cornerstones

C.A. Carlson, vice-president of Kober Associates, was presented with the Leonardo Award for professional of the year by the Society for Marketing Professional Services, during the March 3 awards dinner. Carlson is now serving as president of the organization.

John Stuart Mill, AIA died at the age of 63 from cancer, on the morning of March 11, 1983. Born in England, Mill was for 21 years a partner in the firm of Harrisen, Beckhardt and Mill. He was a graduate of USC and an instructor there for eight years. He is survived by his wife Betty and son David.

William Shinderman's watercolors of landscapes, still lifes and figures received a showing at the Illini Union Art Gallery, University of Illinois at Urbana-Champaign. Mr. Shinderman is an alumnus of the University.

Honor Awards

The 1983 AIA Honor Awards will go to 11 architectural projects, ranging from a tiny vacation home on Block Island's salt marshes, by Venturi, Rauch and Scott Brown, to a vast international airport terminal that appears to float above the desert floor of Saudi Arabia, by SOM.

The winning projects include the California State Capitol in Sacramento, which was restored and renovated by Welton Becket Associates of Santa Monica after being declared an earthquake hazard and shut down in 1972.

As part of the restoration, the interior was dismantled and rebuilt; three porticos, the exterior walls and the 238-foot-high dome were strengthened. Many of the building's historical elements were salvaged and replaced, including 500,000 pieces of marble floor mosaics. Other elements, such as lighting fixtures, carved wood bannisters and wood trim, were reconstructed using old photographs and fragments recovered during the dismantling. "What was once a deteriorating seismic hazard," said the jury, "is now a magnificently restored tribute to the virtues of preservation and extended use in American buildings."

Also honored is Suntech Townhomes in Santa Monica, by Urban Forms of Los Angeles, which offers a solution to the need for attractive, high-density housing on a small urban site. There are 18 units, each with two bedrooms, a den, two and one-half baths and a rooftop deck. Exposed chimneys, metal railings and strategically placed outdoor lighting create a high-tech image. The townhouses' row-house arrangement, rooftop communal areas and pedestrian bridges reinterpret, said the jury, "the intimacy of narrow city streets" and "confirm the project's sensitivity to its occupants."

The Honor Awards will be conferred on the 11 recipients at the 1983 AIA National Convention in New Orleans, May 22-25.

Sports Day

Members of the Southern California Chapter of the Construction Products Manufacturers' Council are sponsoring their annual Sports Day for AIA members in Southern California. The event is scheduled for Friday, May 6 at the Huntington Seacliff Country Club, 3000 Palm Dr., Huntington Beach. Tee-offs will be from 10:30 a.m. to 12:30 p.m., with a maximum of 60 players.

The entry cost for golf is $32 which includes dinner at 6 p.m.; some may wish to attend the dinner only at $14 per person. Entries are to be sent to Art Brownell, CPMC chairperson at 21462 Coast Highway #65, Huntington Beach, CA 92648. Cancellations will be accepted through April 29. Art Brownell's telephone number is (714) 536-1981.

Membership Additions

New Members, AIA:

Philip H. Fisher, Welton Becket Associates; **Marc Nathan Davidson,** Rossetti Associates; **Erik Lerner,** Environetics Architects Inc.; **Ray E. Brown,** Ray E. Brown & Associates, Architects; **David Brooks Ydeen,** Harry T. MacDonald & Associates; **David A. Kaplan,** Welton Becket Associates; **Pamela Edwards Kammer,** Kammer Architects; **John Ash,** John Ash & Associates; **Timothy D. Thomas,** Welton Becket Associates; **John P. Lindblad,** Lindblad Architects, AIA; **Faramarz Monempour,** Faramarz Monempour, Architect, AIA; **Marc Nathan Davidson,** Rossetti Associates, Architects & Planners; **Ronald J. Emanuele,** Welton Becket Associates; **Robert B. Szeberg,** Skidmore, Owings & Merrill; **Thomas F. Andreoli,** Rossetti Associates.

Associate Members, AIA:

Gustavo Parodi, Jaime Gesundheit, AIA Architects; **George C. Sumney; Carlos R. Alonzo,** Archiplan Urban Design Collaborative; **Douglas J. Hudson,** Bobrow Thomas & Associates; **Anthony Bell; Carl L. Harris,** Kaiser Facilities Design & Construction; **Curtis C. Hacker,** Allen & Sheriff; **Gregory Blackburn,** Tracy Price Associates; **Steven L. Coppenbarger,** Margot Siegel AIA Architect, Inc.; **William T. Coleman,** Morris D. Verger, FAIA, Architect/Planner; **Ashraf Le Blanc,** UCLA Campus Architects & Engineers.

LA/AIA

Board of Directors Meeting 2203, Los Angeles Chapter of the American Institute of Architects, 1 March 1983.

• **Correspondence: Tyler** referred to the last meeting in which the Board had been requested to endorse the proposed plan of the CRA, the Library Board, and the Heritage Committee to save the Central Library by writing a letter to Gilbert **Lindsay.** Tyler read a letter that had been drafted by the Committee which in effect pledged support to the efforts of the group. It was agreed that the letter should be signed as drafted.

• **Treasurer's Report: Chern** reported that the current operating balance is $76,000. However, some cuts are needed. The Finance Committee came up with recommended cuts in the budget; one item was the *LA Architect.* Chern said that another review is planned for June, and the present cuts can always be reinstated.

A discussion was also had on new members and **Axon** reported that 46% of the dues have been received to date.

• **Executive Director's Report: Axon** reported that the staff has already gotten four ads for the roster. If we do not obtain more ads the roster will cost somewhere between 6,000 and 7,000 dollars. If we get eleven ads we will break even.

Chern suggested that the By-Laws be deleted from the roster and be sent out either by separate mailing or in the LA Architect. Axon will ascertain what it will cost to mail them separately.

Axon received a letter from the Engineers Federal Credit Union which stated that our request had been forwarded on for formal approval.

Chern suggested that the $500 Petty Cash fund be increased to $2,000 so that emergency checks can be written without the necessity of sending messengers to the Treasurer or President for signature.

Moved Chern/Second Don Axon: that the signature authority be raised to $2,000 in the Petty Cash fund. **Carried.**

• **LA/AIA Lunch Club Report: Tyler** inquired whether any of the Board members had implemented the proposed luncheon meetings suggested by Arthur **O'Leary. Chern** was the only one who had.

• **Membership: Moved Hall/Second Miller:** that the proposed new members be approved. **Carried.**

A discussion was had on how many members had been dropped in 1982. **Axon** said that National had terminated 30 for non-payment and the LA Chapter had terminated 14, of which 6 have come back.

A discussion was had on what to do about those people who are experiencing financial difficulties and could not pay their dues. Axon suggested that they should call the office and speak to her. It is possible that they can pay their dues in installments.

Editor
Barbara Goldstein
Managing Editor/Advertising Manager
Bruno Giberti (213) 651-2258
Editorial Board
John Mutlow, *AIA, Chairman*
Janice Axon
John Chase
Peggy Cochrane, *AIA, Secretary*
Barton Phelps, *AIA*
A. Jeffrey Skorneck, *AIA*
David Weaver
Lester Wertheimer, *AIA*
Charles H. Wheatley, *Books*
Editorial Board Emeritus
Thomas S. Hines
Frederic P. Lyman, *AIA*
Michael F. Ross, *AIA*
Thomas R. Vreeland, *FAIA*
Contributors
Courtney Miller

LA/AIA Officers
Robert Tyler, *President*
Martin Gelber, *Vice-President*
Cyril Chern, *Treasurer*
Chester Widom, Secretary

LA Architect
Published monthly except August by the Los Angeles Chapter of the American Institute of Architects, 8687 Melrose Ave., Suite M-72, Los Angeles, CA 90069, (213) 659-2282.

One-year, regular subscriptions: $15. Overseas subscriptions: $25.

Editorial contributions and correspondence are invited. Address all material to the Editor at LA Architect, LA/AIA, 8687 Melrose Ave., Suite M-72, Los Angeles, CA 90069. Unsolicited material will not be returned.

Except where noted, the opinions stated are those of the authors only and do not reflect the position of the AIA or the Los Angeles Chapter.

Appearance of names and pictures of products and services in either editorial or advertising does not constitute an endorsement by the AIA or the Los Angeles Chapter.

Classified Ads

Positions Wanted

Is your 1-16 file a little behind? Temporary worker-specialist will come in one day (two days?) and bring it up to date! Judy Nelson: 660-5056.

Employed, licensed, project architect (14 years experience) completing degree in computer information systems, seeks systems position with design firm committed to integrating CAD and on-line computer information systems. 663-3407.

Architecural secretary with 15 years experience wishes to be temporary worker in architectural offices: loves to type specs! Judy Nelson: 660-5056.

Opportunity

Supplemental Income Counselors. (213) 257-0349. We teach people how to make money.

Electro-architectural acoustic seminars by international authority (available for consulting). 4 weekends at $30 each. Starting soon. Call/leave message for program: Claude Venet (213) 207-1274.

Services

Beverly R. Bolin and Architectural/ Engineering Support Services announce a unique local firm specializing in complete services for architects and engineers. 16 years experience all phases of disciplines. Specifications; resumes; brochures; recordkeeping system set-up; business development assistance; duplicating; notary public; many other services. Telephone: (213) 483-6212.

Progressive Business Services—Expert IBM Typewriter Repair Service—Complete Word Processing and Secretarial Services, including proposals, specifications and statistical typing. Free pick-up and delivery. CALL 292-7110.

Space Available

Mezzanine loft in architects' office. Self-contained. Granada Building, Mid-Wilshire. 450 sq. ft., $400/month. 381-7067.

Miscellaneous Wanted

Architects' office furniture, chairs, flat files, and Group Artec space-planning system. 381-7067.

studio wang
architectural illustration

18019 skypark circle
irvine, calif. 92714
714 641-1002

Rossi's English Edition

The Architecture of the City by Aldo Rossi. The Institute for Architecture and Urban Studies and MIT Press, 202 pages, 104 black and white illustrations, $30.

In 1966, at the age of 35, Aldo Rossi, the Italian architect, teacher and former editor of *Casabella-Continuita,* published *L'architettura della citta.* This book is one of the seminal theoretical works on the city and architecture to appear during the 1960s, having had a profound effect on the direction architecture has taken over the past decade and a half. It established Rossi's international reputation as a theorist and to date stands as his major work.

In the last 17 years the book has appeared in four Italian editions, as well as Spanish, German and Portuguese translations. It has now been made available in its first English-language edition, *The Architecture of the City,* through the Oppositions Books series.

According to Rossi, the city can be seen as a gigantic man-made object, a work that is large, complex and growing over time; it can also be seen as having distinct parts — "urban artifacts" — each with their own history and form. The city's distinctive character as well as its urban esthetic are determined by the dynamic interaction between its different parts and areas: "The city is the sum of its artifacts." No city can be reduced to a single idea; instead, each can be seen as a historical text.

History for Rossi is richer than a mere succession of events in a linear chain. For him urban elements retain the residue of their past in their present, and through this act of retention, history becomes associated with memory: "The city is the locus of the collective memory." With the concept of memory, form is freed from function and takes precedence over any question of functional analysis.

In this historical context, Rossi introduces the concept of permanence, "a past we are still experiencing." Permanence is particularly important in relation to "primary elements" within a city that play a predominant role in its evolution and are the generators of the city's form.

Capriccio, ***by Giovanni Antonio Canaletto, showing Palladio's Basilica of Vicenza, his project for the Ponte di Rialto in Venice, and a partial view of the Palazzo Chiericati.***

Of the classes of primary elements, housing and monuments can be considered permanences. A residential district may persist for centuries even though the individual houses change. Monuments due to their symbolic function transcend the temporal limitations of conventional function.

The ground for the exercise of collective memory is "locus," the singularity of place in both space and time. Locus is the urban context, and as such it forms the characteristic principle of urban artifacts. It is the site which can accommodate a series of events as well as being an event in itself. Locus is the place on which architecture is imprinted and persists through many changes, especially those of function.

To study architectural form, that sign which is the union of the singularity of place with the collective memory of events, Rossi introduces the concept of "type." Type is seen as a constant; the very idea of architecture; its essence. For Rossi typology is "the study of types of elements that cannot be further reduced, the elements of a city as well as of architecture." It is an analytical tool that allows for the perception of an urban element's meaning in original and authentic ways.

The complexity of urban artifacts is then understood through the concepts of locus, architecture, permanences and history taken together. The extension of these concepts also leads Rossi to propose the process of "analogy" which "expresses itself through a process of architectural design whose elements are preexisting and formally defined, but whose true meaning is unforeseen at the beginning and unfolds only at the end of the process." Analogy allows for two types of transformation: that of place and that of scale.

As an example of the former, Rossi uses Canaletto's painting of three Palladian projects, where the three places of the individual projects are transposed into one place. For the latter he uses Diocletian's Palace at Split, where a single building refers to the city as a whole.

Using the tradition of scientific writing as a model, Rossi adopts the objective, rational style of a researcher to establish an "urban science" to study the city, and the "secret and ceaseless will of its collective manifestations." In addition to providing a basis for analysis of the urban dynamic in general, *The Architecture of the City* is a valuable tool for the interpretation of specific architectural works.

For example, James Stirling's projects of the 1970s, in particular his museums for Cologne and Dusseldorf, are "analogical" designs as are Hans Hollein's Municipal Museum in Abteiberg Monchengladbach, West Germany, and Studio Works' South Side Settlement in Columbus, Ohio.

This relatively short book is densely packed with subtle observations and insights which were startling when they first appeared. In the intervening years it has served as an outline for further research and expansion by both Rossi and others.

If today this material does not seem as revolutionary as it did when it first appeared, this is proof of its widespread dissemination and acceptance. For the breadth of its topic and the clarity of its insights, *The Architecture of the City* stands as one of the most important theoretical works of the last 25 years. This handsomely laid-out and well-illustrated edition should be on every architectural reading list.

Richard M. Luke
Mr. Luke is an architect practicing in Los Angeles.

Group DeVille

Passive and Active Solar Design
Energy Consulting
'Title 24' Code Compliance
(213) 829-2738

SUBLEASE
Approx. two years

Architects office across from Santa Monica Business Park. 1300 s.f. New Building. $2000/mo. fixed.

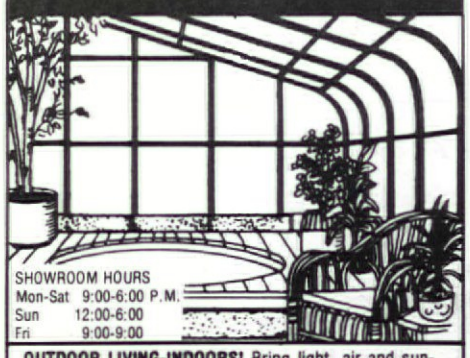
DCD Group 450-5650

PROFESSIONAL ARCHITECTURAL MODELS
(714) 776-0415
previously BILL LEE ARCHITECTURAL MODELS

ARCHITECTURAL PHOTOGRAPHY & DESIGN

RICHARD J. LEVY
1015 N. KINGS ROAD
SUITE 115
LOS ANGELES, CA. 90069
(213) 654-0335

WAREHOUSE STOCKING
MEETS ALL BUILDING CODES



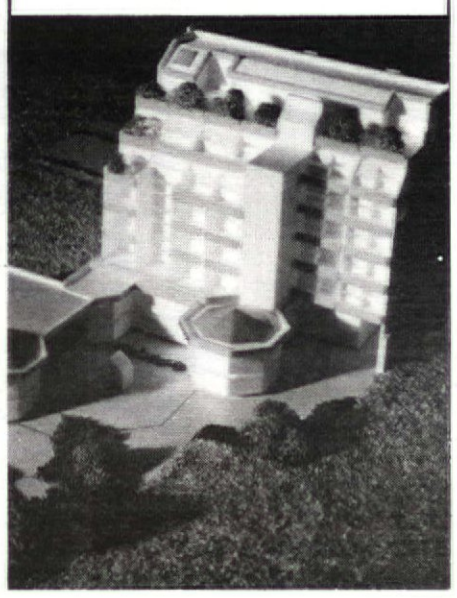
SHOWROOM HOURS
Mon-Sat 9:00-6:00 P.M.
Sun 12:00-6:00
Fri 9:00-9:00

OUTDOOR LIVING-INDOORS! Bring light, air and sunshine into your home. A solar lifestyle enables you to enjoy a warm sunny climate — all year. This beautiful insulated FOUR SEASONS GREENHOUSE can create open sun-lit spaces bringing the pleasures of greenery to your family. Perfect as a solar collector, spa or patio enclosure; OR to expand a living or dining area.

Quality Features:
- Factory sealed insulated glass
- Exclusive patented Pow R Vent™
- Meets all building codes
- Curved or straight eaves
- Maintenance free

FOUR SEASONS
Sunspace/Greenhouse
Auth. Dealer
CALIFORNIA SOLARIUMS
11972 WILSHIRE BLVD., W.L.A.
(213) 479-7733
Visit our Showroom or Call

Architectural Model Builder
High and low rise
(213) 709-6161



LA Architect: You've Read It. Now Get It!

1. Complete form below.
2. Check method of subscription and rate.
3. Make check or money order payable to LA ARCHITECT.
4. Send payment and form to LA ARCHITECT, c/o LA/AIA, 8687 Melrose, Suite M-72, Los Angeles, CA 90069.
5. Your subscription will begin in six weeks.

Name _____
Street _____
City _____
State, Zip _____
☐ 1 year, domestic, $15
☐ 1 year, foreign, $25

marimekko®
JOKAPOIKA (Farmer Shirt)
Marimekko's 100% cotton striped shirt for men and women in assorted colors.
9546 Brighton Way at Camden Drive
Beverly Hills, CA 213/271-3171

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Note: *All events preceded by an asterik(*) are associated with the Lustrum conference to be held at UCLA in honor of Dean Harvey Perloff.*

Chapter Events

• **May 12: Professional Practice Subcommittee** meeting, 5:15 p.m. in Space 259, Pacific Design Center. Call Victoria Granof at 385-4086.

• **May 17: LA/AIA** program on "Four Villages," with lecture by Katherine Blair, reception 6:30 p.m. in Craft and Folk Art Museum, lecture 8 p.m. in Museum annex, Los Angeles. Tickets; $5.50 prepaid at Chapter office by May 13, $6.50 at door.

• **May 18: WAL** program on 1984 Olympics, followed by lunch, 11 a.m. at ARCO Plaza, 515 S. Flower, Los Angeles. For reservations call Heidi Moore at 461-2786.

• **May 26: Professional Practice Subcommittee** meeting, 5:15 p.m. in space 259, Pacific Design Center. Call Victoria Granof at 385-4086.

• **May 26: Professional Affiliates** network meeting, 6:30 p.m. in Space 259, Pacific Design Center. Call Bill McThewson at 438-9478.

Courses and Workshops

• **May 11: Learning From Historical Precedent: The Culture of Contained Space,** with landscape designer Vince Healy and architect Thomas Cavan, 7 - 10 p.m. in Kinsey 247, UCLA. Fee: $35. Call UCLA Extension, 285-9414.

*• **May 20: Energy-Conserving Design,** with Baruch Givoni of UCLA, 9:30-11:30 a.m. at UCLA. Call 825-3791.

*• **May 20: Design Theory and the Computer,** with William Mitchell of UCLA, 9:30-11:30 a.m. at UCLA. Call 825-3791.

*• **May 20: Transportation Futures for Los Angeles: An Exploration of Policy Options,** with Martin Wachs of UCLA, 9:30 - 11:30 a.m. at UCLA. Call 825-3791.

• **May 25: Designing Livability, Efficiency and Style Into the Manufactured Home,** with landscape designer Vince Healy and architect Thomas Cavan, 7 - 10 p.m. in Kinsey 247, UCLA. Fee: $35. Call UCLA Extension, 825-9414.

• **May 28: Preparation for June ARE,** by Architectural License Seminars, at TraveLodge LAX, Los Angeles. Call 208-7112.

Exhibitions

• **Through May 15: Design Charrette Drawings,** part of Design Forum program, Tuesday - Friday from 4 - 7 p.m., Saturday - Sunday from 1 - 6 p.m., Architecture Gallery, SCI-ARC. Admission: $1 students, $2 others. Call 829-3482.

• **Through May 22: Four Villages: Architecture in Nepal,** Tuesday - Sunday from 11 a.m. - 5 p.m., Craft and Folk Art Museum, Los Angeles. Call 937-5544.

• **May 2 - 23: The Furniture Designs of Charles and Ray Eames,** sponsored by Herman Miller, Gallery of School of Environmental Design, Cal Poly. Call (714) 598-4182.

• **May 4 - June 30: Caltech 1910-1950: An Urban Architecture for Southern California,** drawings and photographs of work by Grey, Goodhue, Hunt and Kaufman, daily from 12 - 5 p.m. in Baxter Art Gallery, Caltech. Call 356-4371.

Lectures and Symposiums

• **May 2: Charles and Ray Eames: Background,** by Annette del Zoppo, Mike Russell and David Meckel, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.

•**May 5: Architecture, Planning and Solidarity,** by Tony Schuman of New Jersey Institute of Technology, 6 p.m. in Architecture 1102, UCLA. Call 825-8957.

• **May 9: Charles and Ray Eames: Influences,** by Deborah Sussman and Paul Prejza, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.

• **May 12: The Politics of Space,** by Anatole Kopp of University of Paris VIII and UCLA, 5:30 p.m. in Architecture 1102, UCLA. 829-8957.

• **May 16: Charles and Ray Eames: Parallels,** by John Follis, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.

*• **May 19: The Future of Physical Planning and Urban Design,** panel led by Dolores Hayden, with Susanna Torre, Barton Myers and Alanne Bearson, 2 p.m. - 5 p.m. in Dickson Hall, UCLA. Call 825-3791.

*• **May 19: Life, Labor and Location in Third Wave Cities,** by Janet AbuLughod of Northwestern, 8 p.m. in Dickson Hall, UCLA.

*• **May 20: The Art and Architecture of Public Policy,** by Joseph Fisher, Secretary for Human Resources of Virginia, 8 p.m. in Dickson Hall, UCLA. Call 825-3791.

• **May 21: Converting Environmental Liabilities into Urban Amenities,** by architect Angela Danadjieva, 9 a.m. - 3 p.m. in Architecture 1102, UCLA. Fee: $25. Call UCLA Extension at 825-9414.

*• **May 21: Down-Sizing Housing,** panel led by Charles Moore of UCLA, 10 a.m. - 12 p.m. in Dickson Hall, UCLA. Call 825-3791.

*• **May 21: The Profession of Architecture,** by Joseph Esherick of Berkeley, 2 - 4 p.m. in Dickson Hall, UCLA. Call 825-3791.

• **May 23: Charles and Ray Eames: Trends,** speaker to be announced, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.

• **May 26: Planners: Goodbye to Expertise,** by Michael Rotkin of UC Santa Cruz, 5:30 p.m. in Architecture 1102, UCLA. Call 829-8957.

Other Events

• **May 6: Sports Day,** sponsored by Southern California Chapter/Construction Products Manufacturers' Council, golf 10:30 a.m., dinner 6 p.m. at Huntington Seacliff Country Club, Huntington Beach. Golf and dinner: $32; dinner only: $14. Call Art Brownell at (714) 536-1981.

• **May 14: Walking Tour** visiting Walker and Associates, Oviatt Building and Biltmore Hotel, sponsored by AHA, starting 9:30 a.m. at Walker office, Los Angeles. Lunch follows. For reservations call 652-1734.

*• **May 20: Lustrum Dinner,** honoring community supporters, reception 5 p.m., dinner 6:30 p.m. at Faculty Club, UCLA. Tickets $25. Call 825-3791.

THONET
THE ARCHITECT'S GALLERY
310 VENICE WAY, VENICE, CA 90291
EXHIBITION OPENS SATURDAY, MAY 7, 1983
ALSO OPEN SATURDAY, MAY 14, 21 & 28
10 AM-4 PM OR BY APPOINTMENT (213) 823-3552

THE TUBE:
A waterproof cordura nylon case with rigid plastic insert. Keep your drawings dry and protected while you travel.

Size: ☐25" ($29) ☐ 31" ($30) ☐ 37" ($31)
Color: ☐ Black ☐ Red ☐ Blue ☐ Gray
Strap: ☐ Black ☐ Red ☐ Blue ☐ Gray

Name:
Address:
City, Zip:

Add $2.00 postage and make checks payable to:
Design-90 P.O. Box 9925 Venice, Cal. 90291

ENERGY ANALYSIS
CEDM STANDARD DESIGN
RESIDENTIAL · COMMERCIAL
JOB COST CONTROL

math/tec
COMPUTER AID FOR ARCHITECTS AND ENGINEERS
118 SOUTH CATALINA / REDONDO BEACH, CA 90277 (213) 374-8959

Look to this symbol

Repro-Graphic Supply

for all your drawing and diazo printing needs.

· **BRAND NAMES**
Blu Ray/Borco/Charvoz/Clearprint/Designmate/Diazit/Dietzgen/Gradco/Hamilton/K+E/Kroy/Luxo/Mayline/Mutoh/Neolt/Planhold/Rayven/Registermate/Repro Technology/Teledyne Post/Teledyne Rotolite/Vemco

· **EQUIPMENT AND SUPPLIES**
Drafting and lettering machines, vinyl board covering, leads and sundries/Chairs, lamps, drawing and light tables/Paper and film for diazo printing and drawing/Pin bars and punches/Diazo machines, vacuum frames, and parts/Deionized water, aqua and anhydrous ammonias.

· **REPRO SERVICES**
Printing title blocks/Machine maintenance/Pin bar punching/Consultation/Sales/Installation/Delivery

Repro-Graphic Supply
2737 San Fernando Rd.,
Los Angeles 90065
(213) 223-1511

MUST SELL

Over 50 assorted, very authentic, movie prop, fiberglass trees: palms, acacias, pines, cactus. Also, large cut character cedars. For interior and exterior use. Priced far below cost.

Call Jack, 469-3621.

GRANADA BUILDINGS
672 South La Fayette Park Place

Mid-Wilshire garden offices
in landmark building. Reasonable rates.
Private entrances. Security
1,000—3,000 sq. ft. units.

Call (213) 389-3637/885-5988

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

We have available to you:

Design information
Technical assistance
Literature including
Timber Construction Manual
Grading rule books
Western Wood Use Book
National Design Specifications
Span tables

WOOD — The only renewable natural resource

If we can be of help to you, call or come by

1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057
213-483-6450